

KERAMIC STUDIO

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NEW YORK AND SYRACUSE

February 1901



HERE never has been such a serious determination on the part of Club members generally, as now, to do genuinely good work, work that will stand the criticism of artists or those who understand the principles of decorative art. Take for instance the Boston League of Mineral Painters, which is studying in the right way and this year the members have given up the idea of an exhibition, on account of their interest in their new work, intending to exhibit in the fall, when we shall expect to see the results of their years' study, which has so attractively embraced the right principles of decorative art, which of course would be the inevitable consequence of study and research.

Both the Atlan Club and the Chicago Ceramic Association are busy in their studies, and the Pittsburgh Club has even a potter's wheel and clay in operation. It is encouraging to find this harmonious club feeling, where the members unanimously choose to work for the great cause.

The advancement of Keramics in America can only be brought about by concerted action and we strongly advise the Clubs throughout the country to aid the President of the National League of Mineral Painters in her sincere efforts in that direction, and to help her present to the public at the Pan-American Exhibition at Buffalo, an exhibit of which the whole country may be proud. To do this the League will require money, as the space at this exhibition will cost more than the space at Paris. Last year the New York Society of Ceramic Arts gave an entertainment clearing four hundred dollars, which it generously gave to the League for the benefit of the exhibition at Paris,—the Brooklyn Society of Mineral Painters also contributed generously to the same.

The KERAMIC STUDIO suggests the same idea to all the clubs, so that the exhibition at Buffalo may be the best American Ceramic exhibition that has ever been given. There should be no petty jealousy but all clubs should unite vigorously for a glorious success.

Must we again protest to our readers that they have misapprehended us in thinking that we do not approve of the naturalistic painting of flowers on china. We most certainly do approve, but we protest against their being wasted on round or irregular objects. In oils or water colors we see them in their proper place—framed—so it should be when they are painted on china—frame them. We are asked, why then do you give so many flower studies in your magazine? In the first place as studies from which conventionalizations can be made to ornament the various shapes of porcelain and pottery. In the second place that they may be copied as one copies the masters in the Louvre, to gain technique. In this case they should be put upon plaques or panels and framed.

But the chief end and aim is as a suggestion to designers, to those who have ears to hear and eyes to see.

We wish to celebrate the Second Anniversary of KERAMIC STUDIO in a manner which will encourage original designing and benefit our subscribers and ourselves equally. To do this we make the following offer:

For the best modern design adapted to some Ceramic shape, the motif left to the designer's fancy, we will give \$10.00 in cash or three yearly subscriptions to KERAMIC STUDIO. For the second best design \$6.00 cash or two yearly subscriptions to KERAMIC STUDIO. For the third best \$5.00. To the fourth best a year's subscription to KERAMIC STUDIO.

For the best design adapted from Historic ornament, the style of ornament left to the designer's fancy, \$6.00 cash or two yearly subscriptions to KERAMIC STUDIO. For second best \$5.00. For third best one year's subscription to KERAMIC STUDIO.

For best flower or fruit study in black and white \$5.00 cash. For second best \$4.00. For third best one year's subscription to KERAMIC STUDIO.

If there are more meritorious designs sent than we have prizes for we will buy them at regular prices if the designers wish to part with them. All designs accepted will be published in KERAMIC STUDIO.

Designs for competition must be sent in by the 15th of March. None to be larger than KERAMIC STUDIO page. They must be in black and white, either wash or pen and ink, no colors.

TRANSFERRING CONVENTIONAL DESIGNS

Anna B. Leonard.

If the design is drawn on tracing paper, it may be transferred by reversing the paper upon the china and going over it with a hard pencil or point of some kind, after the china has been rubbed well with turpentine and thoroughly dried. If there are to be repetitions of the design, much time may be saved by making a stencil of heavy tinfoil. The design is pricked with a fine needle, and may be kept as a permanent design for future use. Place the stencil on the china and with a soft brush go over the pricked design with powdered charcoal.

This will leave a perfect impression, the superfluous charcoal may be blown off, which leaves a faint outline that will not interfere with a color.

This method is particularly useful for monograms and I use it constantly for conventional work when the saving of time is an object. An outline may be made of any of the powder colors mixed with sugar and water, which when thoroughly dried will not rub off if a color is put over it that has been mixed with turpentine.

Any color either German or Lacroix may be obtained in powder form.

Coin Gold. A ground gold made from pure gold and mixed with oils for decorating ware, which after being fired requires scouring and burnishing.



EVELYN BEACHEY.

CHICAGO EXHIBITION



CHICAGO Ceramic Art Association's recent Exhibition was by far the most interesting the society has given. It was held at the Art Institute, and as a whole was extremely satisfying. Pleasure was expressed at having Mrs. Victoria Jenkins display her work with the Club again, after an absence of several years in the East. Her fine executive ability was shown in the manner in which she superintended the arrangement of the china. A general regret was felt at the absence of an exhibit of glass decoration from the brush of Mrs. N. A. Cross.

Mr. F. B. Aulich's tall vase embellished with graceful American beauties, was one of the best pieces exhibited. His seagull plaque was a new departure and very much admired.

Miss Mary A. Phillips showed much fine figure and conventional work.

One of the most notable pieces by Mrs. Anna Crane was a tall piece with Easter lillies against a background of greens.

Mrs. A. A. Frazee exhibited a case of interesting work.

Her specialties are figures and conventional designing. The technicalities of paste and enamels were handled with great perfection and taste.

Mrs. E. S. Wright displayed only conventional designs, which were extremely fine both in design and technique.

Among the commendable works shown might be mentioned the attractive Poster plaque after "Mucha," executed by Mrs. Evelyn Beachey.

Mrs. Cora A. Randall's ideal head and bust of a female was approved for its excellent modeling and flesh tints. Her conventional designs which showed the training derived from the study course, were interesting.

Miss Iglehart's case of exquisitely decorated glass, in the shape of graceful bowls, decanters and glasses was abundantly praised for its excellence.

Mrs. Anna Green exhibited an original pitcher in browns with ducks.



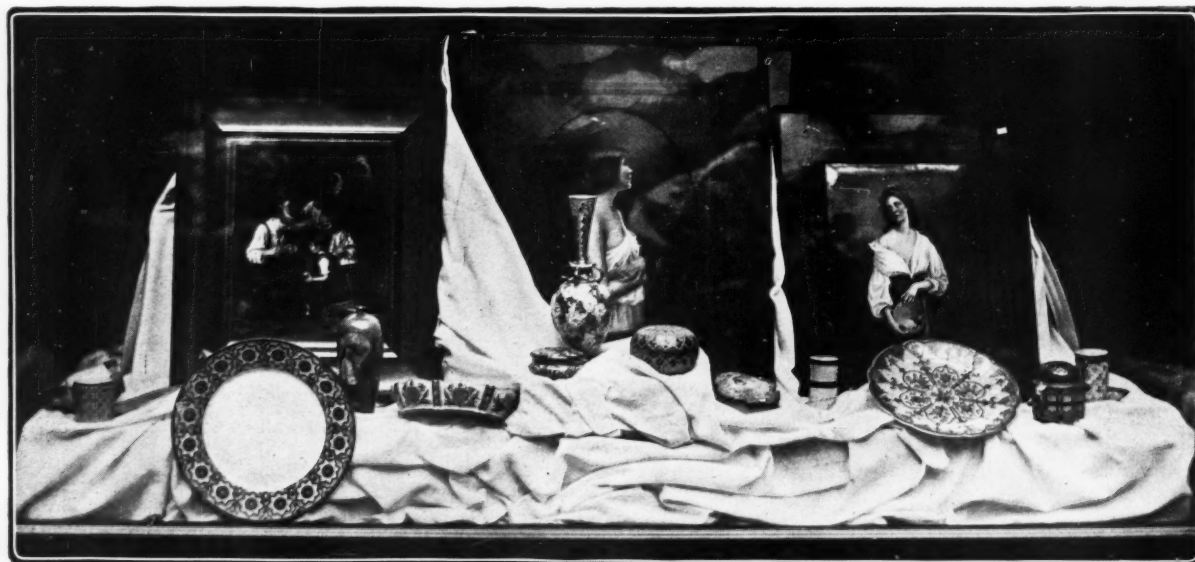
MISS MAY ARMSTRONG.

Miss May Armstrong exhibited several well executed portraits. Miss Mary Alden's low dish in Persian motif and her cup and saucer (Indian design) were very pleasing.

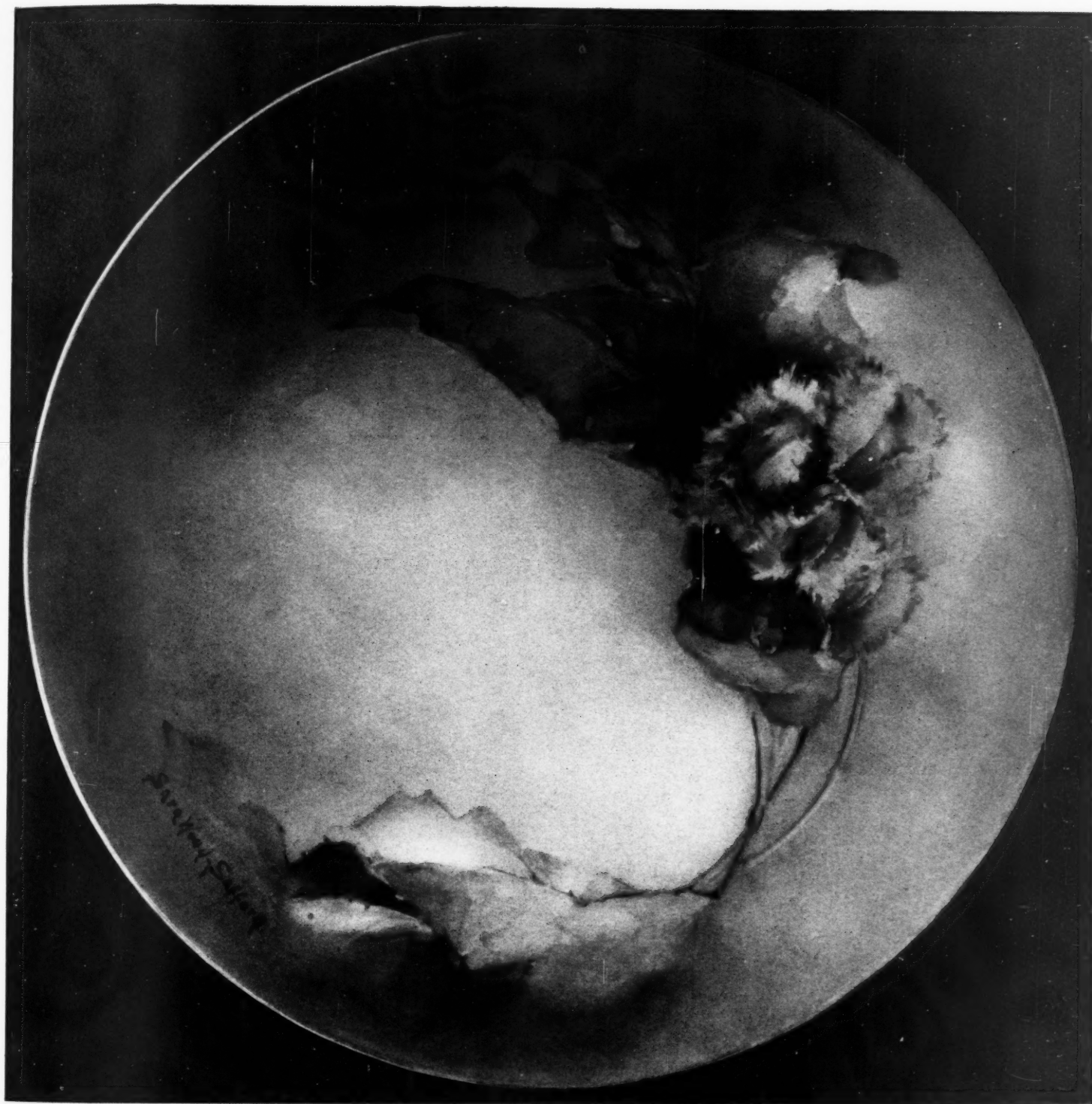
Mrs. Louise Cahill is a new member of the Club, and her collection of figure work added greatly to the exhibition.



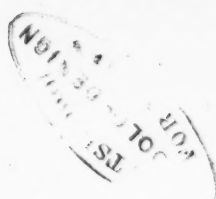
Provision is about to be made at the Pan-American for a proper representation of American arts and crafts. The large building for manufactures and the liberal arts is in the form of a quadrangle with a spacious courtyard. This courtyard will be covered with glass roofs of different heights, and here the objects of industrial art will be exhibited. In order to accommodate workers in this line who do not produce enough to warrant sending a special exhibition of their own, it has been proposed that the National Arts Club should undertake to supervise an exhibition of the sort by various small exhibitors at the Pan-American, either in this courtyard of the manufactures and liberal arts or in some other part of the grounds assigned to it.



MRS. A. A. FRAZEE.

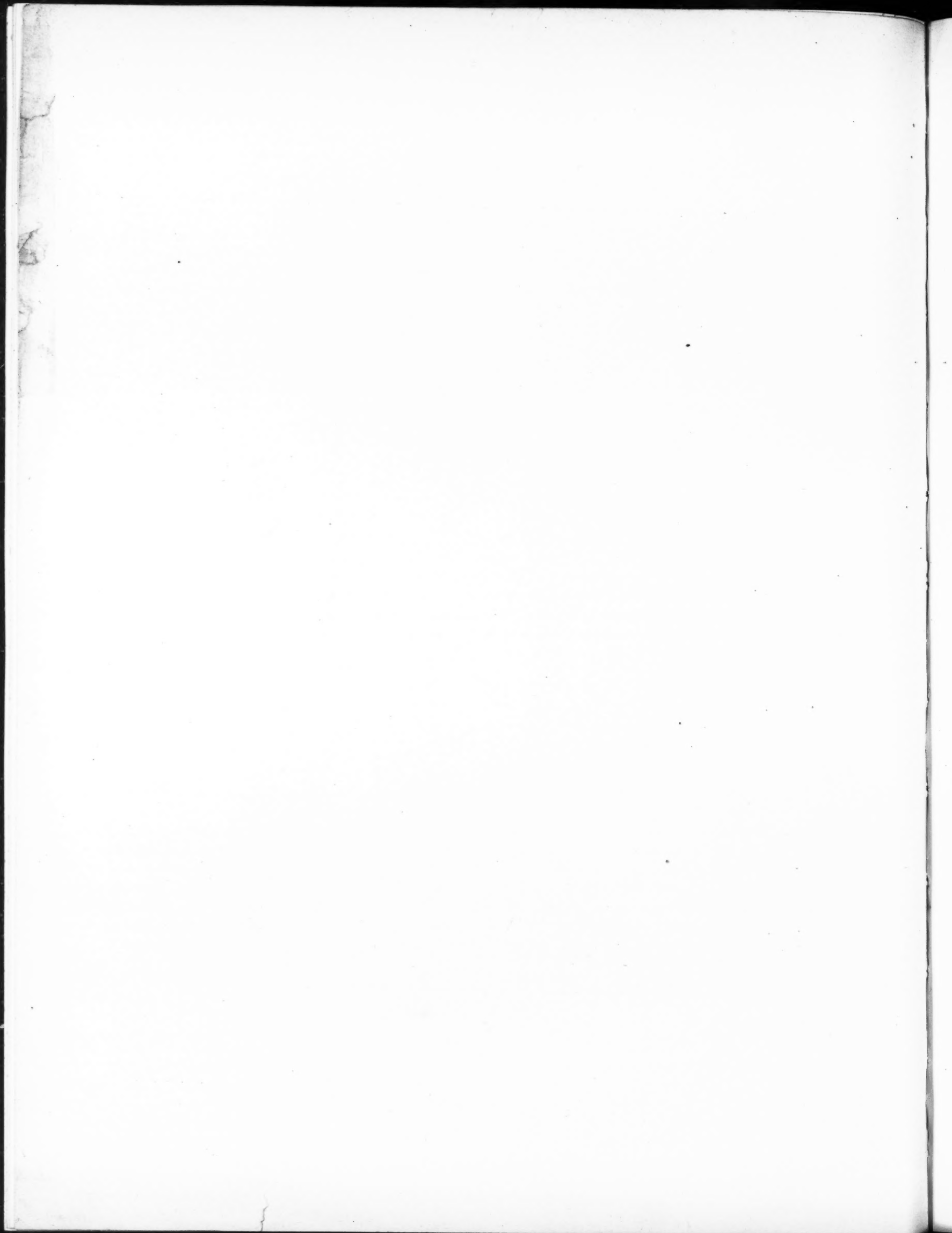


HAZEL-NUTS—SARA WOOD SAFFORD
KERAMIC STUDIO PUBLISHING CO.



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SUPPLEMENT TO KERAMIC STUDIO
FEBRUARY 1901



LARGE VASE AND PLACQUE—MR. AULICH.

VASE—ANNA B. CRANE.



SMALL VASE—ANNA B. CRANE. M. ELLEN IGLEHART'S GLASS. [CHICAGO EXHIBIT.]

TREATMENT FOR HAZEL NUTS (Supplement)

Sarah Wood Safford

IN MINERAL COLORS.

THE little nut is a rich warm brown color that may be obtained with Yellow Brown, Yellow Red and Meissen Brown in the deeper tones. Albert Yellow may be used for the very high lights.

The husks are green when fresh and turn brown as the nuts ripen. For the light tones make a Green of Primrose Yellow and Baby Blue. In deeper parts use Brown Green and Royal Green.

Use the same green in the leaves, and in the darkest shades, use Brown Green, Meissen Brown with touch of Black.

The background is kept clear and simple. Violet No. 2 and Baby Blue, in the blue grey lights, Albert Yellow, blending into Yellow Brown, Yellow Red and Meissen Brown toward edge of plate.

The same colors are used in each working. Wash in the design very softly, and do not put in strongest touches and detail until last working.

This design may be applied to a stein. Keep "sunny" lights under the nuts, and for deep background run from Yellow Red into Meissen and Finishing Brown at base of mug.

IN WATER COLORS.

In the nut use Gamboge in light yellow parts, Orange and Light Red with Sienna in the deeper tones.

Use Cobalt and Indian Yellow in very light leaves, Hooker's Green and warm Sepia in the darker ones.

Use Cobalt for background in a very thin wash. Make a Violet of Cobalt and Carmine to use in delicate violet tones.

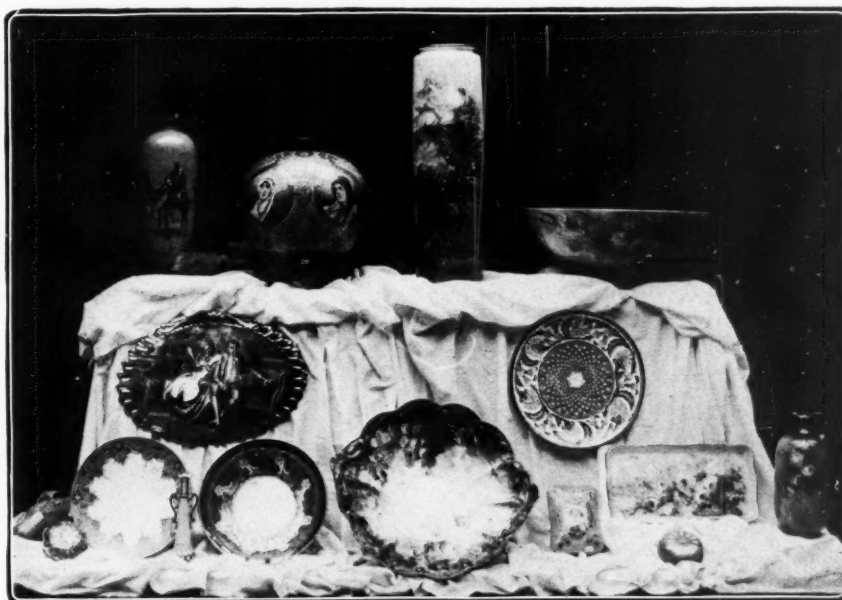
Have the paper moist, then flow on Gamboge, Light Red and Sienna, Sienna being the deepest tone near edge of plate. Let the paper dry, and if desired the same colors may be flowed on a second time to obtain a deeper tint.

ONE of the French potters whose work is little seen in America is Lachenal, a man who is well known to the amateurs of Paris. He holds once a year a sale of "seconds," or pieces slightly defective, to which the artists flock. On these occasions Coquelin, the actor, usually acts as actioneer and the function becomes a frolic. A few specimens of Lachenal's work are at Theodore Starr's. In some of them "the new art" seems to have found a place. Others are like old-time pottery, peasant pottery, full of a calculated clumsiness. Another shows a fine green frame over a yellowish body, distinct yet all of a piece with the vase. A fourth looks like a jar turned out of wood and painted, or out of stone and left slightly rough. Some are queerer than they are attractive, whole others are decidedly novel and beautiful.

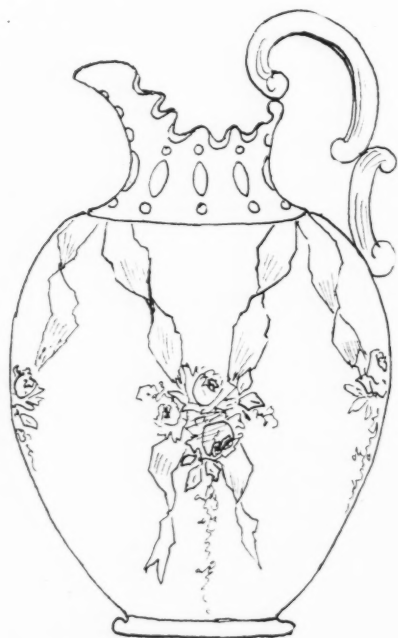
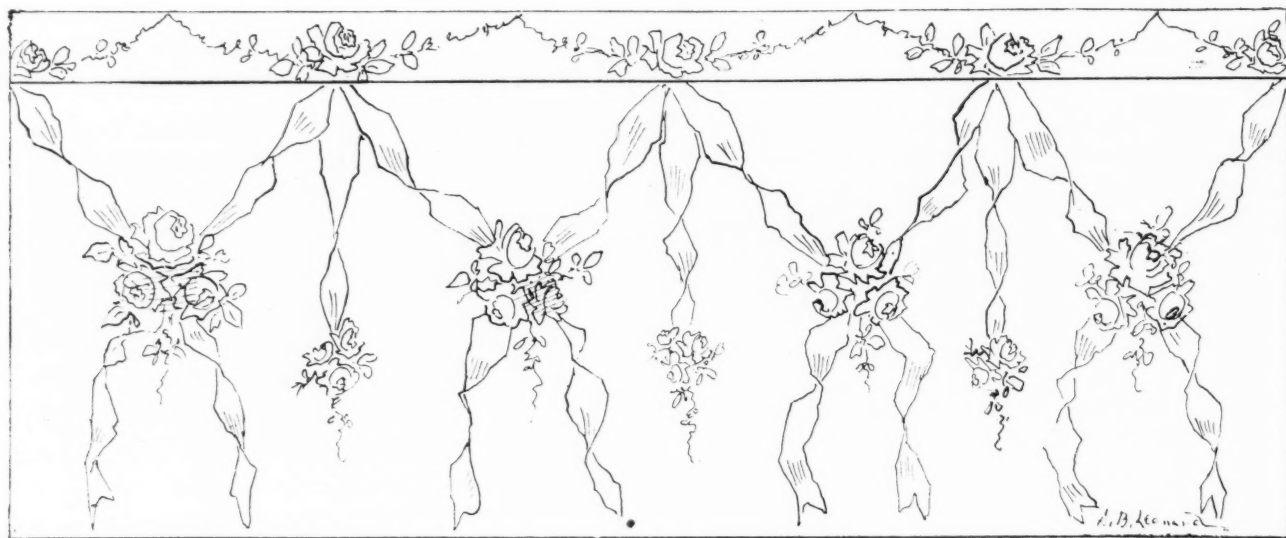
THE dinner given to Messrs. Cauldwell and Curran at the Salmagundi Club, like the reception given by the National Academy of Design, signifies that the younger painters as well as the older are for once united in an agreement that the art side of the American exhibit in Paris was well supported by the official representatives.

Craze. Ware that has over its surface a lot of little cracks, which are in the glaze only, and do not go through the body.

TWO VASES—MARY PHILLIPS.



PLATES—MARY PHILLIPS. BOWL—KATE WELLS. [CHICAGO EXHIBIT.]



TREATMENT OF RIBBON DESIGN

Anna B. Leonard

THE ribbons may be painted in color or modeled in paste or enamel. In this instance they were intended to be turquoise blue, which is made of two-thirds Night Green and one-third Deep Blue Green, with flux one-sixth of the mixture. The little roses are painted in Carmine No. 3 (Lacroix), using for the darker roses one-half Ruby Purple and one-half Carmine. The leaves should be painted, some with mixture of Apple Green and Mixing Yellow (Lacroix) which is a combination that no decorator can afford to be without. Then there are touches of the darker greens, obtained by using with taste, Brown Green No. 6, Emerald Stone Green, Night Green, with a little emphasis here and there of Deep Red Brown, all Lacroix colors, which may be obtained in powder.



DESIGN FOR LANDSCAPE PAINTING ON CHINA

Treatment same as given in December number.



YELLOW ORCHID PLATE DESIGN · MAUD BRIGGS KNOWLTON

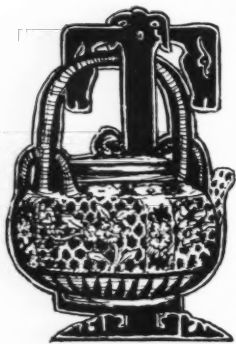
AFTER drawing on the design carefully with India ink, paint in the border carefully with Dark Green Lustre. The center of the plate, paint in with Light Green Lustre. The flowers should be done in Yellow Lustre.

After firing give both border and center of plate another application of same lustres as used for first firing. The flowers

may be shaded with Brown Green, and the spots may be put on with Brown 4 or 17 (or Finishing Brown) and Violet of Iron (or Gold Grey).

Outline in black. The stem may be made of Chatoyant Lustre. If, with two applications the dark green lustre is not dark enough, give it a third coat.

SMALL THINGS FOR HOME DECORATION

Fanny Rowell

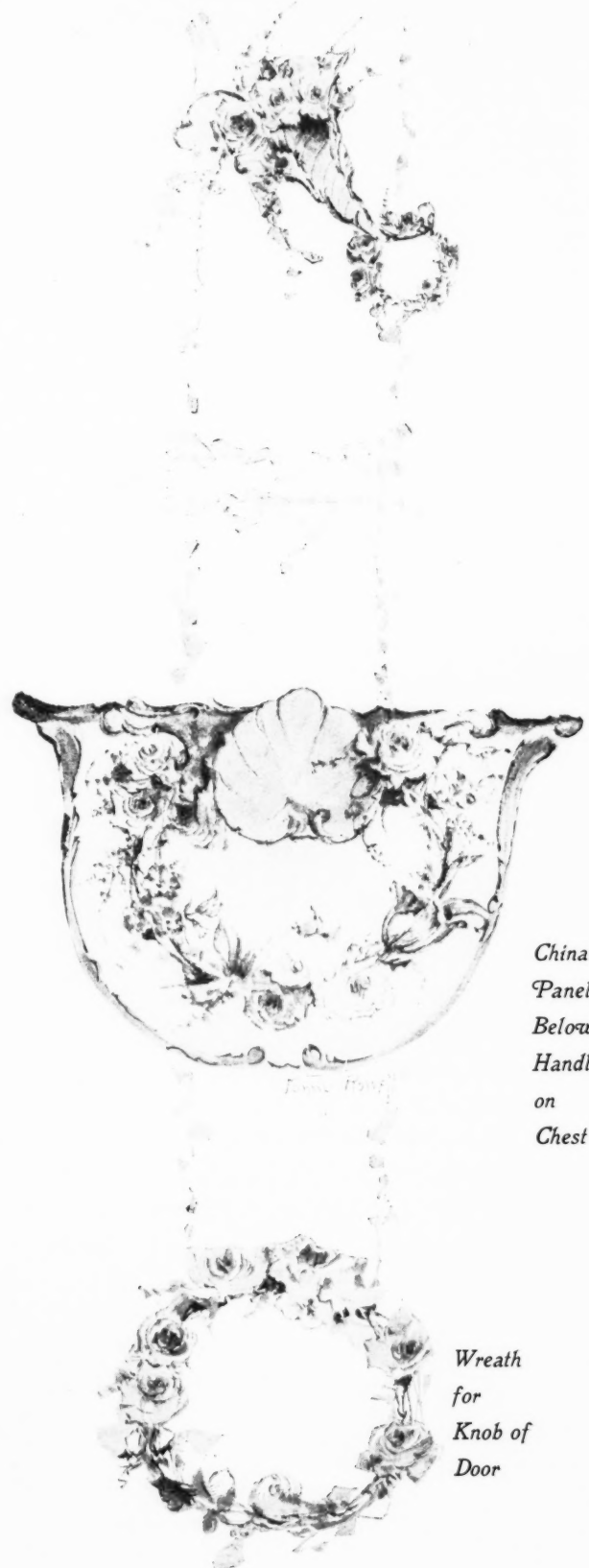
THE student who cannot decorate a small object has mighty courage to attempt a vase. You have some knowledge of art and you are commencing to decorate with mineral colors. Are you looking about for the largest thing you can paint? Why not take something small and inexpensive, then you will not be afraid to do the work yourself, and there is some chance that you may get a knowledge of the colors, and the various things that happen and do not happen to them in the firing. The beginner does well to keep to things that may be regarded almost as tests for a while, small things, not fanciful in shape, on which the work should be done very carefully, and by which experience may be gained at small cost. Girls at home, who paint because they love it, and make it more an amusement than an occupation, are finding that ceramic work is expensive. It is, if one decorates large pieces, and goes deeply into gold, but china may be painted without gold, and without much outlay, and yet will give experience in handling ceramic colors. There are small things in china that are wonderfully decorative in a home, and with clever designs they make choice bits of art work. Ceramic work may be made beautiful from the beginning. These tests may develop into little art gems, and they are more likely to be than if more elaborate work were attempted. Try painting the tiny oval and square panels that come from half an inch to three inches in size, and may be used to insert as panels on pieces of furniture. Decorate with small flowers or landscapes that suit the Louis XVI. style of furniture. Get a graceful shape of cabinet, or desk or chest, and decorate it yourself in Verni Martin style, with oil color, gilt and varnish, supply the brass ornaments, and finish with these delightful panels of china. Scrolls and small flowers and dainty Watteau figures all go to make up this style of furniture. For a dining room cabinet the panels may be decorated with fruit, tiny grapes and pears in miniature. You will have work enough to do this well. Again, the panels may be decorated with Dresden flowers, or with quaint figures, and then they suit a simpler style of furniture. By observing old pieces in museums, finished in this way, you will get ideas of the various methods of inserting china panels in furniture. China and pottery can be kept clean so easily that they have great value in household decoration. In the Architectural League Exhibition, every year we see new ways that china is worked in with the architectural designing of homes.

Conventional designs in color, to tone well with the color of a room, may be put on panels, even just a coloring of lustre. A simple tinting of lustre is restful. Light green lustre, or light pink, and a rose on a panel, would be pretty to insert in furniture in a pink room; or wreaths of tiny white roses on panels, against a pink ground. They will be ever so dainty and give individuality to a room. Violets against a cream ground would give another coloring, and there is chance for a blue room to use the much abused forget-me-not in a pretty wreath.

China handles are suitable for decoration. The old-fashioned round kind make a quaint ornament. They glaze well with mineral colors. Against dark furniture, china han-

dles with a high glaze of dark coloring is in keeping. A Persian design would be beautiful and, at the same time, excellent practice. Porcelain door knobs for the room may also be decorated in the same quaint fashion.

The china button and stud may often be used to hold souvenir papers together, as the leaves of a menu. The decorated cover and the printed page may be held together with a decorated china stud. A toast or good wishes could be



*China
Panel
Below a
Handle
on
Chest*

*Wreath
for
Knob of
Door*

inscribed, sometimes rhymes that are in touch with an occasion or a special feast. When the name of the guest is to be at each place, it may be painted on the china stud, which is set in a long narrow ribbon. If a ribbon is painted with an edge of flowers, as one of our designs suggests, cut the water color paper quite to the edge of flowers and hold the paper together with china. The least souvenir that has with it a



Box for
Ices
held
together by
China

bit of china is highly prized by a guest, for china and pottery seem to appeal to every one.

Porcelain beads that go to make Japanese hangings may be decorated with color. They may be bought in white, and large enough to hold a clever design. Be sure you have china not glass. You can test its firing quality before decorating. Put in a china cup to give a test firing, for you will not want to risk having a little string of glass attach itself to pieces in your kiln when you are firing strong enough for china. Such minute things make a ceramic studio very pretty.

Did you ever think of painting porcelain dolls? Most of the paint on them is merely on the surface, and may be soaked off. They often are in the mouths of the baby owners, and yet the porcelain dolls take the mineral color well and fire well. They could be painted with very pretty

faces, or grotesquely treated, as little darkies or Indians. This is a practical field for a ceramic painter. There is a limit to vases that the world wants, but no limit to dolls. We might suggest, without the wish to be unkind, that there are many doll faces put into miniatures, that had better go towards decorating a useful article.

A box for ices, or comfiture, made of water color paper, and decorated to imitate orange peel, or with merely a coloring (a tint that goes well with the table decoration), is another little article that may be held together with a china stud. Tiny landscapes are appropriate on these, painted in mineral colors.

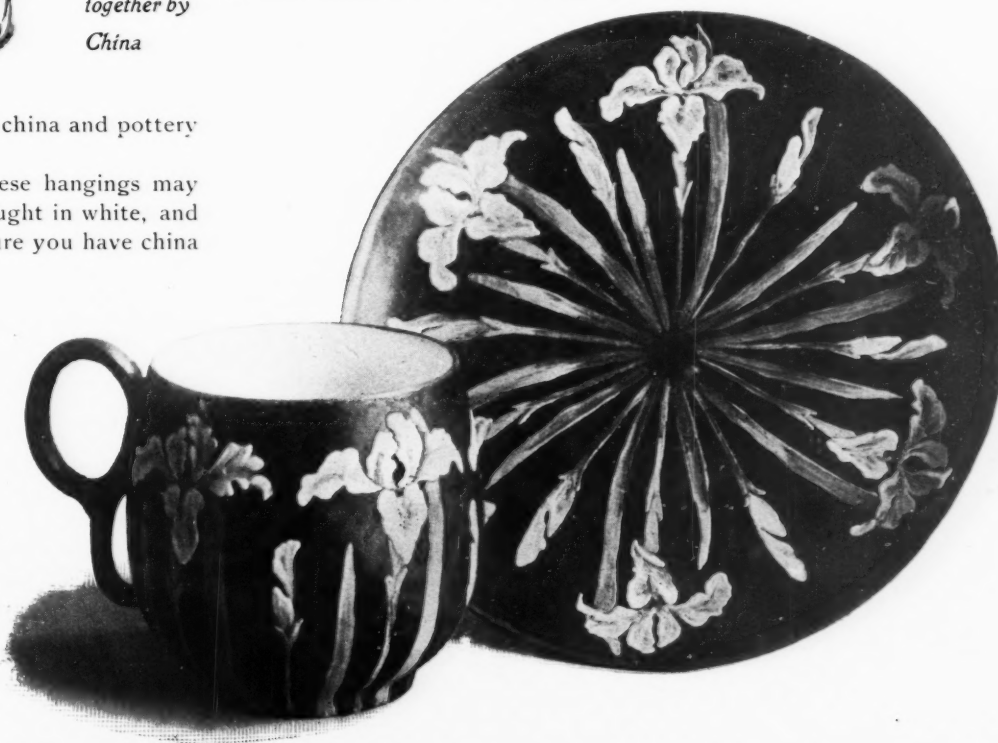
If with the ability to paint, one has the gift of caricaturing, mineral colors may be used to great advantage on small objects. Favors of all sorts for special occasions are favorites in china, and may be made amusing as well as beautiful.

A grill room, with wall of underglaze tiles, so fascinating to see in a club house, might be copied for a Bohemian room in a home. Let the tiles extend as far as possible in the room and have a tiled top table for a chafing dish. Either plain tinting, or something conventional should be the ornament of color. If ceramic painters will study out new things in mural decoration, and apply their colors to making home beautiful, they will find a broader field of work in combining their ideas and colors with architecture, than if content to limit their ability within the small circle of a tea cup. Architects want the assistance of painters in mineral colors, but they want them to develop new ideas.

CUP AND SAUCER—FLEUR DE LIS

Elizabeth T. Linden

THE ground of this design is in lustre, dark green over purple. After the lustre is fired model the *Fleur de lis* in pale yellow enamel, using a darker shade on centers of petals. For the long leaves, pale green enamel should be used; when dry, shade with moss green. This ought to be finished in three fires, as further fires are liable to chip the enamel, especially over heavy lustre. The enamel used is Aufsetzweis, $\frac{1}{8}$ flux, tinted with Albert Yellow and Apple Green.



LEAGUE**NOTES**

The officials of Pan-American Exposition have not yet issued their rules and information for those who desire to become exhibitors.

As soon as final authorized regulations reach us, we will send to all League members a circular letter of instructions.

Because of this delay, announcements of league competitions have been printed and distributed in advance of the Exposition information.

The following are the competition announcements:

NATIONAL LEAGUE OF MINERAL PAINTERS.**COMPETITION FOR DESIGNS.**

In the Course of Study prepared by the League for 1900-1901 may be found Medal Design for N. L. M. P.

You are earnestly invited to offer designs for this and all competitions, the conditions of which are herein explained.

MEDAL DESIGN FOR N. L. M. P.

Accepted design to be permanent; medal to be awarded annually in gold, silver and bronze to three classes of Ceramic work (determined in advance by vote). Each medal carries additional prize scholarship now being arranged.

A sufficient number having indicated their intention to present Medal Designs we announce that this competition is now open to all members of the National League.

Design.—The drawings submitted must be in gamboge, upon Bristol Board 8x10. Both obverse and reverse must show the exact size of the medal in diameter.

Marking.—Each design must be distinctly marked in the lower left hand corner with some private sign or character chosen by the competitor. Each competitor shall forward with his designs his full address, under cover of a sealed envelope, the envelope to bear the sign or character placed upon the drawing. The address to which the designs and sealed envelopes are to be forwarded is given below.

Date.—All designs must be sent express prepaid, to Mr. Charles de Kay, care of National Arts Club, 37 West 34th street, New York, before April 1st, 1901.

Awards.—The gold medal will be awarded to the maker of the accepted medal design and the first choice of the prize scholarship at the League's disposal.

According to the votes of the League clubs for determining the classes of work to which the silver and bronze medals for 1900-1901, shall be awarded, the silver medal will be given to best conventional decoration, and the bronze to best flower decoration.

All three medals will be awarded at the Pan-American Exposition to be held at Buffalo, May, 1901, to November, 1901.

Scholarships.—Mr. F. B. Aulich of Chicago offers ten lessons free in his studio to the maker of best flower design.

Two scholarships in the Summer School of Ceramics which Alfred University will open for six weeks from July 1st, 1901. The school will be under the personal oversight of Prof. Charles F. Binns, Director of the New York School of Clay-working and Ceramics and professor of Ceramic Technology of Alfred, with Marshal Fry to teach overglaze decoration.

Marshal T. Fry, Jr., contributes a prize for the year 1900-1901 as follows: Term of tuition amounting to twenty-five dollars in any school or studio the winner may choose. This would mean three months in "The New York School of Art" or similar school, or twelve lessons in his own studio.

Mrs. M. E. Perley offers ten lessons free in her studio, 219 Post street, San Francisco.

VASE DESIGN.

Walter S. Lenox, President of the Ceramic Art Co, Trenton, N. J., offers a prize for accepted design for the shape of a vase.

He further offers to buy the design and to produce the vase, stamped with the name of the designer.

Designs.—The drawings for this open competition must be submitted in black and white upon sheets 12x14. Scale of drawing must be indicated in the margin.

Marking.—Mark as previously instructed for medal design.

Date.—The vase designs will be examined and judged at the same date, place, and by the same jury as named for medal design.

The offer of Thirty five dollars for Government Table Service Design by Mrs. L. Vance Phillips is still open.

At the January Advisory Board Meeting, Miss M. Helen E. Montfort, 142 West 125th street, New York, was made Chairman of Exhibition for Pan-American Exposition.

The League china exhibited at Paris was shipped on the Potsdam, Holland-American Line. The Potsdam sailed December 21st, 1900.

MRS. WORTH OSGOOD.

**IN THE
STUDIOS**

Mr. Volkmar's class in underglaze re-opened January 4, at Mrs. Robineau's studio. It promises to have a most successful season as all the members are prominent in Keramics and the class already is of quite good size.

The Chicago Ceramic Art Association will begin their yearly study course in designing, January 5, 1901, under Mr. Louis Millet, at the Art Institute. The success of the club in this line of work has been remarkable, and it is to be hoped that starting in the new century with more than one hundred members the workers will make as rapid progress in the future as they have in the past.

Miss Ethel Dismukes sends us the Kalendar of the Pulaski Art League of Tennessee. This League numbers thirty and has among its members F. Marion Crawford. We were pleased to see that notes from KERAMIC STUDIO form part of every program. The study course of 1900-1901 has for its main topic "Italian Schools of Art."

Some of our new color supplements now in preparation will be Fleur de lis by F. B. Aulich, Fish plate by F. Wilson, Asters by Miss Maude Mason, Geraniums by Miss Maude Mason, Conventional Pitcher by Miss Mabel C. Dibble, Orchid plate by Miss Livermore. We also expect to publish another of the beautiful studies of Marshal Fry.

**CLUB
NEWS**

The annual exhibition of the Mineral Art League of Boston, usually held in February has been postponed and will not be held until November or December. The members of the league have become so interested in their course of study under Miss Amy Sacker that the afternoons with her will be continued once in two weeks until the last of May. A large amount of home work and study is involved and good results should be obtained.

A large number of this league have declared their intention to exhibit with the National League at Buffalo.

Mrs. Carrie Stow Wait addressed the "National Society of New England Women" at Delmonico's January 2nd, on "New England China"—Mrs. Wait presents the subject of old china in such an attractive and intelligent way after her years of study and travel that one hates to have her stop.

This society gave her quite an ovation at the close of her address and asked numerous questions. Many were surprised to learn there were no tea-pots brought over on the Mayflower as they were not made until after that date. Mrs. Wait says she notices a growing interest in porcelains and pottery both modern and antique.

The Brooklyn Society of Mineral Painters held its last meeting at the residence of Mrs. Osgood. The subject of the address being "Old China."

The Ceramic Club of Poughkeepsie is in a flourishing condition, having its own club rooms and engaging teachers.

An announcement was made that a new class has been formed at the Students League of New York, 215 West 57th street. In this class architecture is studied from the painter's rather than the engineer's point of view. The intention is to give instruction in the history of architecture and ornament, and a training which will enable the student to draw correctly any architectural form from any point of view, apply ornament and decorate it harmoniously.

The New York Society of Ceramic Arts gave a "Keramic Euchre" in the Astor Gallery of the Waldorf Astoria

January 17th to raise money for their exhibit at the Pan-American Exhibition. The members of the Club donated the prizes which were fifty in number. There were four hundred players.

The Jersey City Ceramic Art Club held their annual business meeting at the home of Miss White. Mrs. S. E. Browne was re-elected president; Mrs. J. P. Gluck, first vice-president; Miss Louise Darling, second vice-president; Mrs. Philip Hela, third vice-president; Miss Nora Forster, recording secretary; Miss Ehlers, corresponding secretary; Mrs. L. R. Dressler and Mrs. Edward S. Baker, librarian; Mrs. James S. Erwin and Mrs. Fanny Rowell are on the Educational

Committee and will secure critics and lecturers for each month.

Miss Darling, on behalf of the committee that is trying to secure some specimens of china from the old Jersey City Pottery, one of the first in America, reported having the promise of the owner of the mold for the quaint old pitcher, that another should be made, if possible. This was gratifying to the members, who are working earnestly to have their donation of historic china for the Library Museum an excellent one. As the Pan-American Exhibition will require a lot of money for an appropriate exhibit, the club intends giving a "Ceramic Euchre" for that purpose, the prizes being donated by prominent artists.

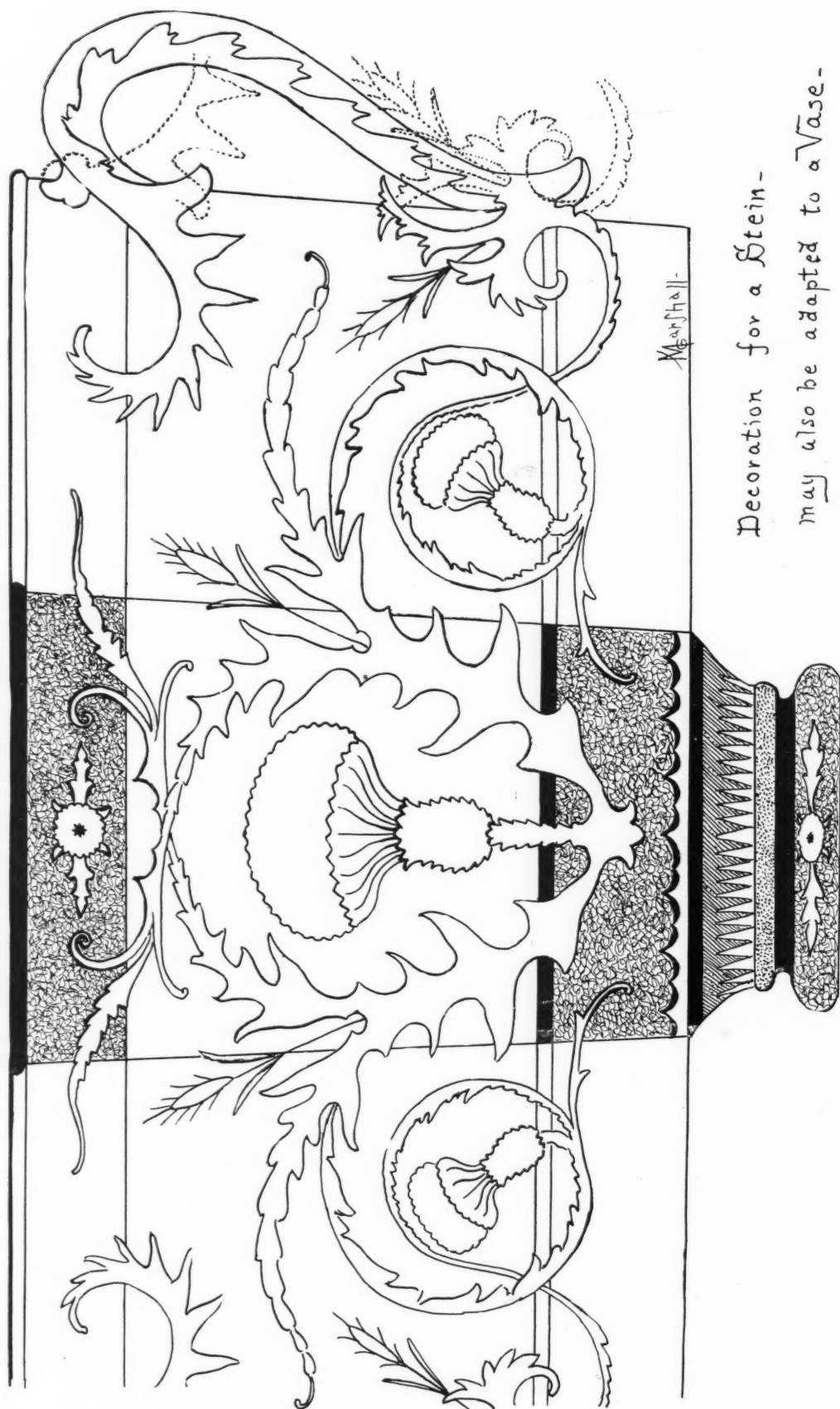


HAZEL NUTS—MARY CHASE PERRY

FOR the nuts use Yellow Ochre, Meissen Brown and Dark Brown, with Moss Green, Olive and Brown Green in the surrounding cups. Shadows of Copenhagen and Gold Grey. Background Yellow Ochre, Copenhagen and Meissen Brown.

Lay in flatly for the first fire, leaving china for lightest parts. Strengthen in second firing, adding Shading Green for

darkest accents. The border is Matt Paris Brown, with conventional acorns and leaves of Gold. The design is outlined in black with tiny black dots over the brown. The border could also be carried out with lustres with good effect. This design is pleasing when carried out entirely in monochrome, using different browns and gold.



Decoration for a Stein—
may also be adapted to a Vase—

DECORATION FOR A STEIN—A. G. MARSHALL

THE conventional thistle foliage and grassheads are to be buff. Shaded bands at top, bottom and base medium maroon, carried out in deep bronze green lustre. Calyxes of chocolate, blue gray, green gray or brown, matt color. Black flowers and dentations at base lighter green lustres. Flowers bands very deep shade in enamel, of whatever color is used light rosy lilac above, deeper below. Flower in band at top for broad bands. Outline the whole design with black.



MODERN DESIGN—ORCHIDS

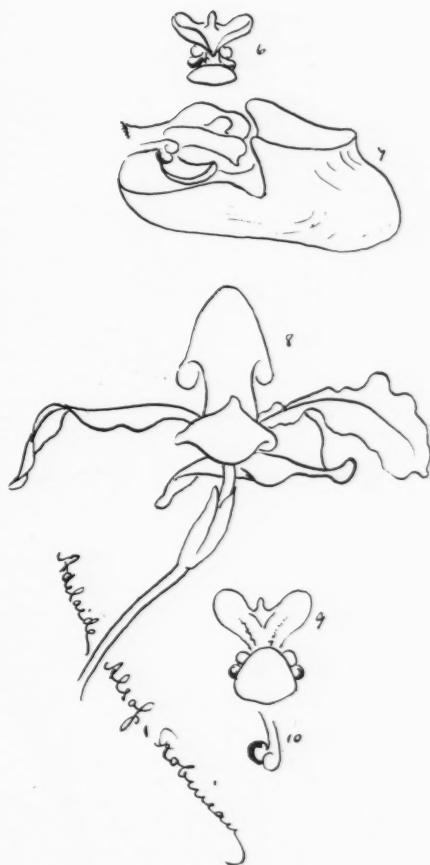
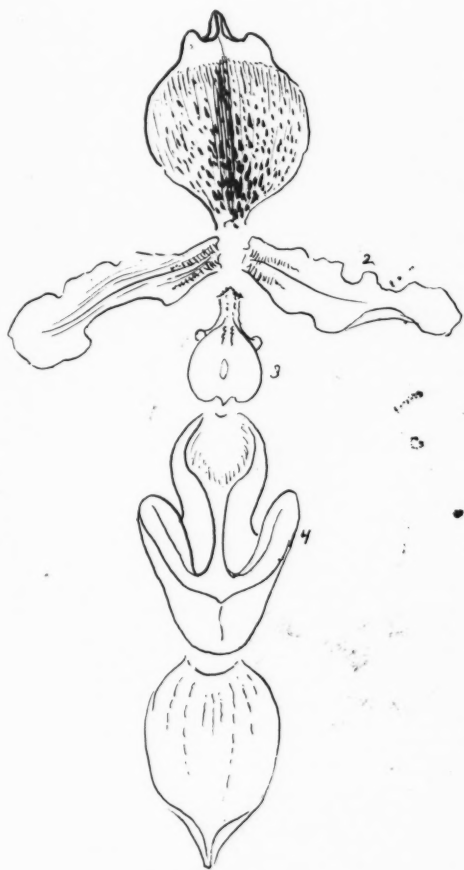
Adelaide Alsop-Robinson

AMONG the various orchids, none are more adaptable to decorative design than this orchid, which resembles in many respects the wild orchid of our swamps, the lady slipper and moccasin plant. The lady slipper grows very tall, the pouch is white with crimson markings, the balance of the flower is white and green. It grows in the spongy moss of the Minnesota swamps, and, if childish recollection is to be trusted, reaches a gigantic height, something near my chin, which must have, at that time, been about three feet from the ground. Probably this is enormous exaggeration, as childish recollections and present realities are wont to have vast contrasts.

The moccasin flower has a yellow brown pouch with purplish markings, the balance of the flower greenish yellow with purplish shadings, the streamers being much longer and ending in what looks like a thin withered point.

The orchid illustrated in the present article is a cultivated one, the pouch yellow brown with purplish shadings, the streamers and lower part of the calyx yellowish green and the upper canopy of almost apple green with a clear white portion at the top, the center yellow. All markings are reddish purple.

The best way to study a flower in order to utilize it for design, is to make sketches of it in every possible position, and then pick it to pieces and make drawings of the separate parts. In this instance, after making the sketches, the electric light







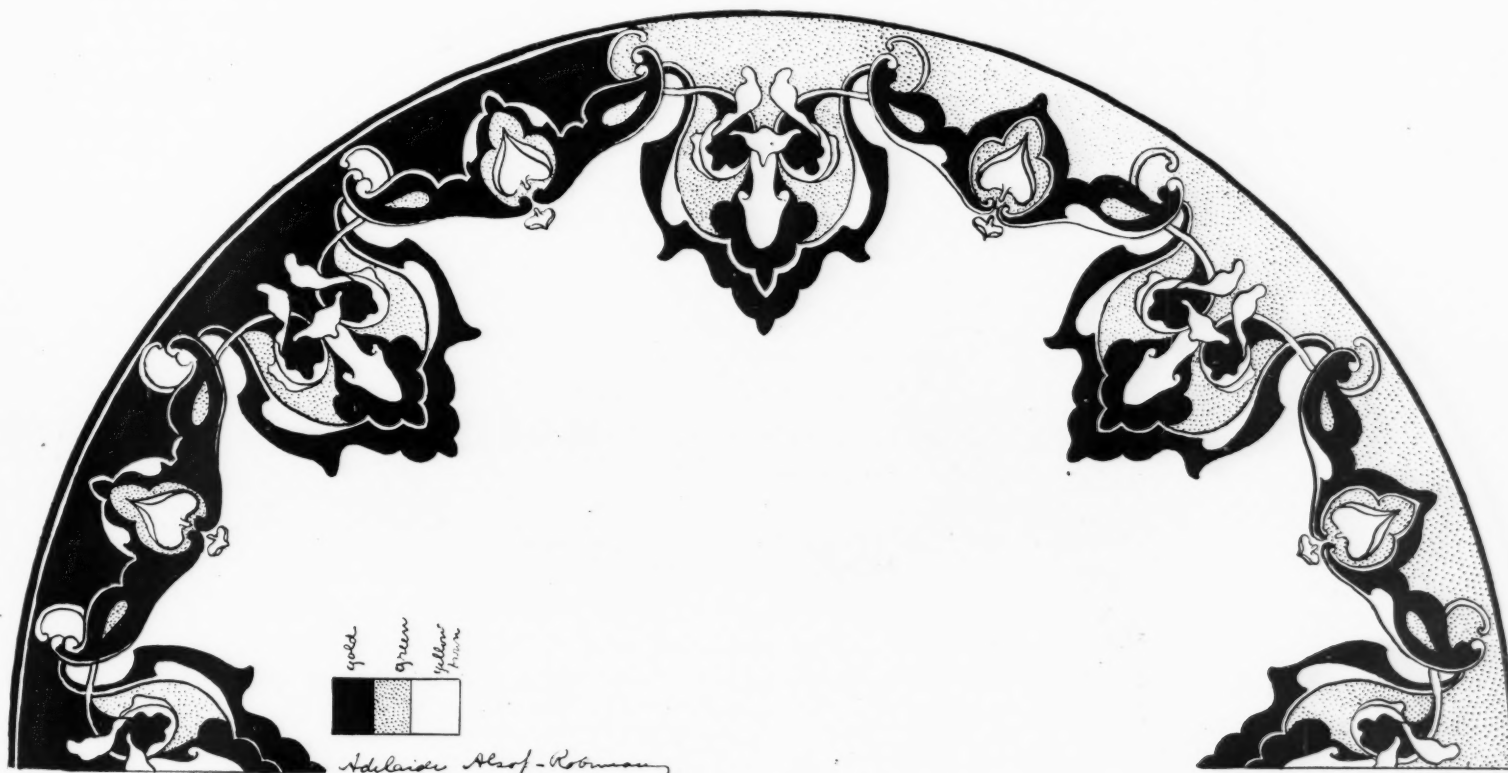
was turned on, and the shadows which were thrown very sharply on white paper were drawn in silhouette. The shadow of sketch No. 1 immediately suggested the curves of a Persian border, though taken altogether it would make a grotesque masque to make Silenus laugh. By making the shadows in this way, one gets pure form without any shading, and from these forms it is much easier to make a purely conventional flower or scroll than when distracted by the beauty of color and subtlety of shading.

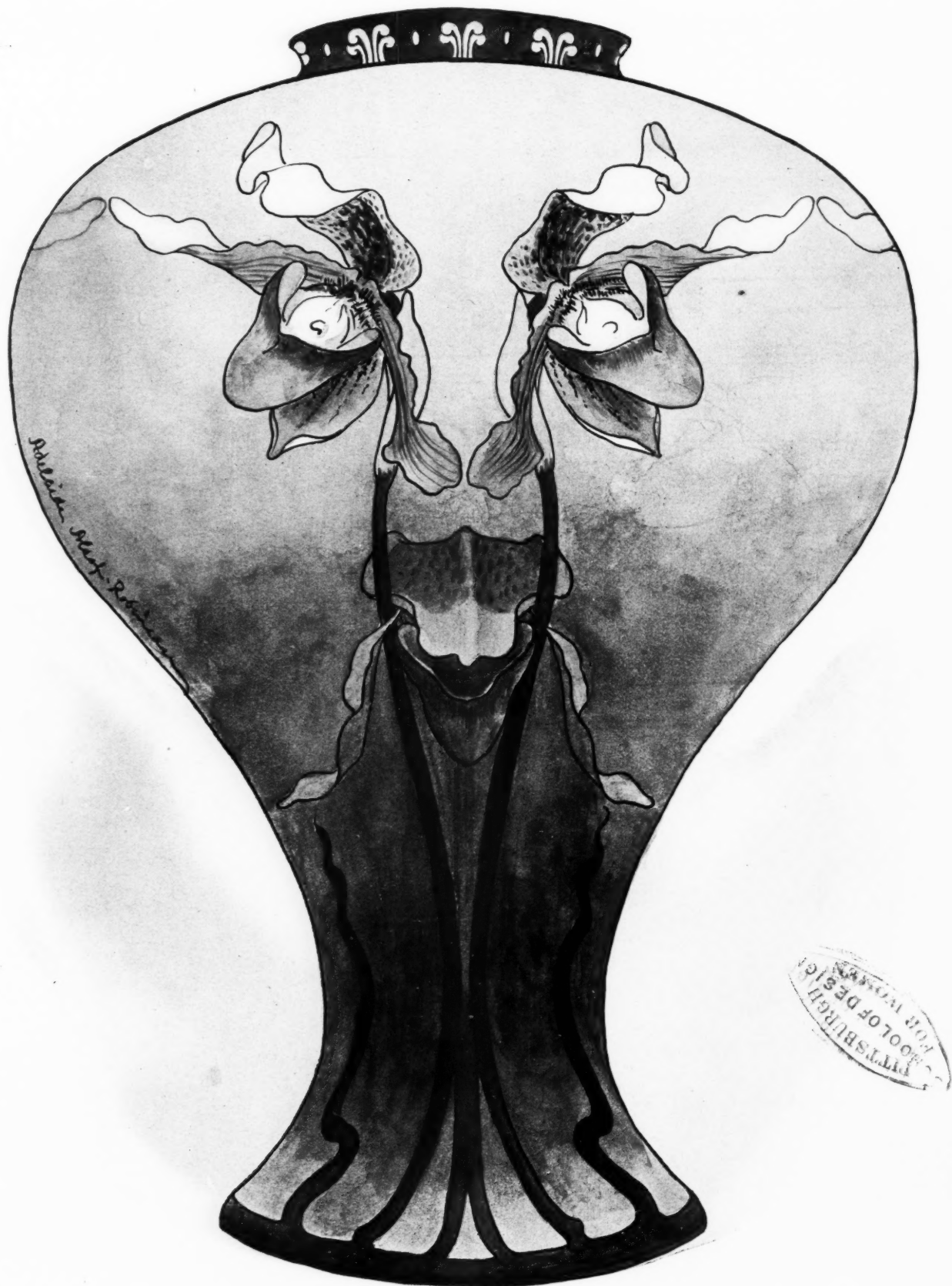
Taking the left hand curve of shadow No. 1 and the upper part of the same, a border which strongly suggests the Persian is easily composed, yet every curve is to be found somewhere in flower or shadow. One must use one's own taste in modifying the form so that the entire design is graceful. The ornament is the flower itself. After adapting this same border to a circle, the Persian feeling is carried still farther by conventionalizing the flower ornament, using the flower sections 6 and 8, the latter being a view of the under part of the flower, and placing forms within the scrolls according to the Persian method. It will hardly be necessary to point

out that this further conventionalization is even more agreeable than the combination of conventional border and natural ornament. A pleasant color scheme would be to have the ground brownish, design in gold, ornament in natural colors.

It is interesting to note how by simply reversing a flower and putting it in juxtaposition with its reverse, charming ornaments can be made without any great exercise of imagination. Take, for example, the center ornament of the tray design. The two flowers back to back make a most pleasing combination of lines. In this tray the balance of the design is formed of the intertwining stems, the dots in the background suggesting the various depths of color. A color scheme for this would be as follows: Ground, yellow brown shaded from light to dark. Flowers in gold, the tip of the upper petal in silver. Stems also in gold. After firing and burnishing, cover flowers with green lustre, and stems with purple lustre, outline in reddish brown or black.

The tray for which this was designed had a raised irregular edge, which should simply be ignored, the stems wandering back and forth at will.





For the vase design, one view of this flower is used, reversing it and placing it so that the spreading parts fill the bulge of the vase and the stems adapt themselves to the inward and outward curves of the vase. The center flower of the design might, perhaps, be omitted to the advantage of the

design, as making it simpler and more dignified. The border around the top rim is made of section 10 of the flower. No doubt already a thousand different adaptations are suggesting themselves to you, so one more idea only in conventionalization of the flower will be added.



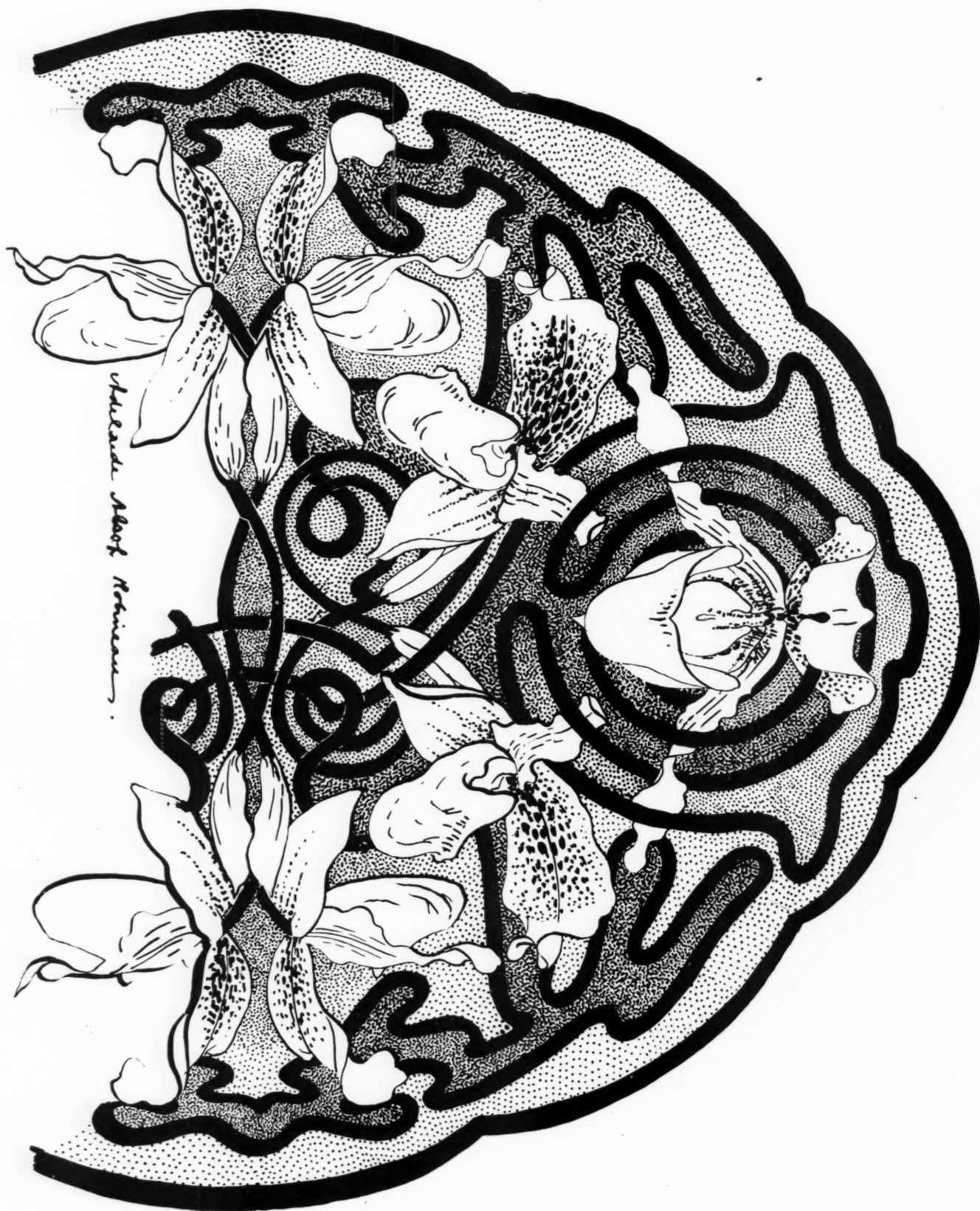
Here is a figure. As nearly as my mind can conceive, it is an orchid. Observe the slender form with the flying wings at the head. Is it not light and airy and strangely, almost weirdly, like the flower itself? Then the gown of gauze, spotted like the hood of the flower and the girdles with flying

ends like the streamers of the flower. Then again: take the head for the hood, the spreading arms for the streamers, the torso down to the knees for the pouch, and the drapery trailing below the feet for the under sepal. Do you not feel the spirit of the flower itself?

After the outline of the figure was drawn lightly poised and slender to suggest the orchid, the possibilities of the flower in the way of drapery were thought out, a point chosen from which the light should come, the form modeled and adorned truly with *nature's garb*. Perhaps from a decorative standpoint it would be better were it flatter, but the temptation to model is as beguiling as in the case of naturalistic painting of flowers. However, salve has been administered to our "decorative conscience" by outlining and treating decoratively in

every other respect, even to making it fit the form of the vase or pitcher which it is to decorate.

Those only who take up this line of work will know the joy and elation which comes to one as the ideas develop, and they only can realize the spirit of inspiration that seems to fall upon one and lift one up as in a cloud after an earnest concentration on a motif like this. They too will all have the same wondering thought, "Where did it come from, anyway?"





DESIGN FOR PLATE—SUE ENNIS

WORK out in natural colors, but rather poster like. Flush the center with Ivory Yellow, Canary Yellow, Yellow Ochre and Deep Red Brown or Pompadour red No. 23.

Dark edge Gold or Olive Green, or Deep Blue Green or any color desired.

Outline the design in Gold.

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We advise subscribers who list old china for sale to consign the pieces to us, when possible, as it will make sale easier, they paying express charges.

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BRITISH VIEWS IN CHINA DECORATION.

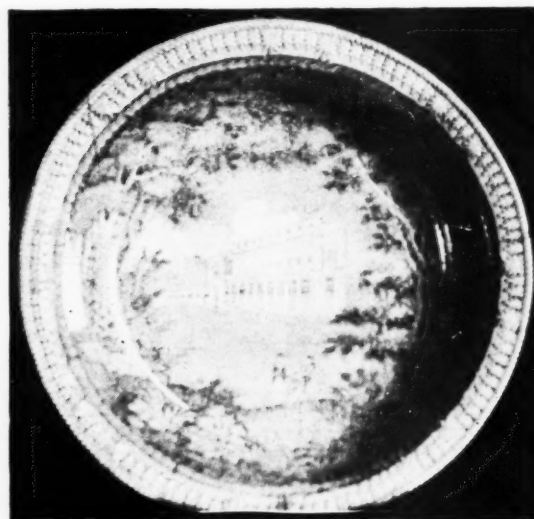
THE great number of views printed upon English porcelain makes it almost impossible to classify unmarked specimens. Fortunately no two potters used the same border designs and many series are distinctly marked.

It is a comfort to turn over a plate and find in plain words "This is a Cat," although there is a kind of pleasure in exercising the yankee faculty of guessing at what cannot be definitely determined. It is often as easy to place the origin of the paving stones in our city as to distinguish between the works of the various Staffordshire potteries. When one remembers that for ten miles "Pot-land" stretches toward the Trent and that each potter strove to imitate or out-do every good result obtained, it is easy to understand why the word *Staffordshire* has come to cover most of the blue-print dishes of England. I once said of a piece of blue ware, "This is Davenport," only to receive the reply, "Why! I thought it Staffordshire," showing how individual work has been lost in the great whole. Of course intelligent collectors soon learn to detect differences which enable them to be specific, but even the most expert would be tempting his reputation for

veracity if he attempted to distinguish between some of the work of the Leeds Old Pottery and some of its offsprings.

In looking for pictorial English plates one finds series marked, Royal Sketches, Anglican, English Cities, Beauties of England, Sporting Scenes, English Cathedrals, English Castles, English Lakes and similar names galore. Historical portraiture adds variety and motto designs of a moral and religious tone add "a dim religious light" to the seeker's knowledge. A connoisseur of cosmopolitan taste can truthfully assert that the dark blue plates bearing views of the English homes, castles and cathedrals have more artistic merit than any other of the blue Staffordshire designs. I know I am treading close to tender fads of some collectors. History and patriotism are one thing but artistic merit may be quite separate. It could scarcely be expected that the hastily erected American buildings of early days can furnish subjects to be compared in drawing with the Norman and Gothic creations of Great Britain. For this reason it seems strange that collectors whose interest is in the history of pottery should overlook the fine qualities of many English views.

Students of American history naturally find a great charm and satisfaction in plates with American views of our early buildings, as in many cases these drawings cannot be found elsewhere. Such designs as those by Wilkie naturally interest all who seek rare pieces. Dr. Syntax is liable to hold the collector's interest for some time. I have among my blue specimens one that seldom fails to attract notice, although neither an English nor American subject. It is a Greek design, a development of the lotus flower. The plate is entirely covered in rich dark blue printing. It doubtless came from one of the early Staffordshire kilns, and resembles Spode in texture. The reason why this plate is unique comes from the combination of color and conventional design, and appeals at once to a truly artistic sense. It has a right to be and satisfies the requirements of good art. Although but a printed design it is far truer in purpose than much now done by the brush in ceramic decoration.



LONDON OPERA HOUSE—TAMS, ANDERSON & TAMS.

A bowl bearing a central print of the London Opera House, (illustrated) has several interesting features. It is from the pottery of Tams, Anderson & Tams; is very dark blue, and has a raised border. The stately pile in the center leads us to the Haymarket and recalls the sweet singing and wonderful success of Jennie Lind.

The first Italian opera house in England was built in 1715 by Sir John Vanburgh on this site. This architect who built many famous buildings may be remembered as the target for many witty epigrams, among them the epitaph,

"Lie heavy on his earth for he
Laid many a heavy load on thee."

This opera house was burned down in 1789 and re-erected the next year and the colonnade was built in 1820. Later the whole building was rebuilt to hold eighteen hundred persons. This view on the blue bowl resembles many of the more pretentious ones of American origin, such as the capitol at Washington, and in color is like many of the plates by E. Wood & Sons. These Staffordshire potters, whose works were at Burslem, were justly popular and were established in 1784 and continued until 1846. The marks are various and show changes in partnerships, but to Enoch Wood, the founder, we are much indebted for information of the Staffordshire wares as he was an indefatigable and intelligent collector.

A series comes from the Wood pottery called "English Cities" and printed in clear blue of medium depth. One of these gives a fine view of Lincoln Cathedral which so splendidly crowns the hills of this city in the fens. It is the view a bicyclist gets as he approaches the city from the south. The drawing is good and a pleasant subject for contemplation. One can almost hear "Great Tom" as he sounds his notes from his bulky five-ton body in the central tower. The shape of this plate is dainty and about seven inches in diameter. It has a beaded white edge and conventional design on border. This is such a plate as our grandmothers called tea plates. Truly a view like this is "a thing of beauty" even if found on an earthen plate, for what stirs pleasant memories benefits art and the world.



VEGETABLE DISH—CANTERBURY VIEW.

A covered vegetable dish marked "English Cities" though of different border is probably from the same pottery as the Lincoln plate, as I have found the same grape vine border on plates marked by this firm. The central view is Canterbury Cathedral and the beautiful and harmonious architecture of the chief of English minsters is shown to advantage and recalls the limitations of surroundings. The old city gate is plainly shown and the houses that so closely touch the Cathedral precincts. A platter has the same border and is marked Harewood House, Yorkshire. This is a most appropriate subject for a collector, as this country seat of the Earl of Harewood contains one of the finest known private collections of china.

One runs across many Scottish subjects in prints of various colors. A complete blue dinner set from T. & J. Carey-Fenton, was recently dispersed in one of the auction rooms of New York. One drawing decorated all the pieces which viv-

idly portrayed the maiden as she pushes her boat from the strand, while the aged minstrel with his harp sits on the shore. This is the scene Scott makes familiar both to the reader and traveller. These Lady of the Lake pieces must be earlier than 1845, as at that date the firm of T. & J. Carey closed its works.

A curious shell shaped dish with a heavy cream glaze is bordered with a pretty plaid and is marked Caledonia, (B. M. W. & Co.) The Adam's plate in black print (illustrated) is as



CALEDONIAN PLATE—BLACK PRINT.

good an example of black printing as one is liable to find, and the design is bold and effective. Black prints are rarely so interesting or as much sought as other colors. I have heard it said that the first *flowing blue* originated in a mistake; the goods were sold cheaply and as seconds but attracted an American market, and so the mistake became popular and was repeated. I have never attempted to verify this legend which may have its origin in truth.

Irish views are not common with the exception of the so-called Killarney designs, one specimen of which is illustrated.



KILLARNEY PLATTER.

In a barn near Concord, Mass., I once found a small collection of china bought at country auctions by the "hired-man." There were a few really good things there, which could be bought for small figures, but he held a Killarney plate at two dollars and a half and that was ten years ago. It is needless to inquire into the nationality of the man who owned them. Killarney will always be dear to an Irishman even though it graces a blue plate and has curious perspective.

CARRIE STOW-WAIT.



SCRIPTURAL CHINA

Numerous as are Biblical designs on old English crockery, it is not often that we find among these ceramic prints representations of the face of Christ. I have recently come across a little plate, made by a noted Staffordshire potter, which bears a rudely colored device representing "The Child Jesus Preaching to the Jews," who appear as a villainous lot of cut-throats of many nationalities, in which the typical Irishman is a prominent figure.

Another curious plate that has lately turned up is covered with the following inscription, which is printed in black:

"Jesus my all to Heaven is gone
He whom I fix'd my hope upon
His tracks I see and I'll pursue
The narrow way till Him I view."

The maker of this piece had but little idea of the eternal fitness of things when he used as a border a series of raised and brilliantly colored decorations consisting of a boy, a monkey, a cat and a dog. These plates were probably designed to furnish instruction for the youth of the period, combining natural history with religious sentiments. They may have served a purpose in turning the attention of their owners to more serious thoughts.

In rare instances we meet with attempts to portray the features of the Saviour in his maturer years and some of these alleged likenesses are easily recognizable. Among the best that has turned up is a representation of Christ and the woman of Samaria, as printed in black on a sugar bowl. The most interesting example of this class of designs is printed on a small tea plate. Christ is shown rising from the tomb, while three sleepy centurions are seated on guard. Above and below the gaudily colored picture is printed the following stanza:

"Behold him rising from the grave;
Behold him rais'd on high;
He pleads his merit there to save
Transgressors doomed to die."

The makers of this plate were J. & G. Meakin of Hanley (Staffordshire.)

EDWIN ATLEE BARBER.



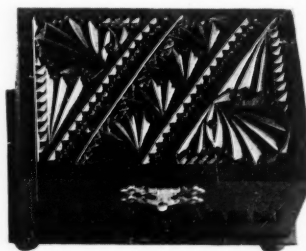
BURNT AND CARVED BOX.

PHOTO. BOX IN BURNT WOOD

Mary Tromm

AFTER having used a good deal of heavy heraldic designs, which are certainly very beautiful and most suitable to burnt wood, I have tried to bring a little variety in the decoration by burning the new style "l'art nouveau" on some article.

First the drawing is traced, perforated or designed on, then the outlines are burnt very firmly and rather heavily. Instead of having a dark background, which has been the style



CARVED AND BURNT BOX.

until now, I have adapted "l'art nouveau" style. No shading is necessary. To get a good hair effect, burn heavy parallel lines. The background is very lightly stained, dark at the bottom. Paint the leaves and stems green (India pigments), blossoms with light orange. Finally wax the wood to protect it.



ANSWERS TO CORRESPONDENTS.

This column is only for subscribers whose names appear upon our list. Please do not send stamped envelopes for reply. The editors can answer questions only in this column.

G. L. B.—Your name not being upon our list we can not give instruction which our regular subscribers only are entitled to. Instruction in tinting and raised paste are given in many of the old numbers of KERAMIC STUDIO. See answer to M. O. Y.

C. D. E.—There is something queer about the iron reds, such as Carnation, Pompadour, Blood Red, Deep Red Brown, etc. Sometimes they fire beautifully in the delicate shades and again they rub off without any apparent reason. The only remedy we can suggest is to tint over delicately with a gold color such as Carmine 2. This will somewhat deepen and change the tint but often a beautiful shade is procured in this way. Always add one-third flux in tinting in the first place and fire hard. Perhaps a tinting of flux alone over the color will preserve it, although it is liable to still further fade the color. The enamel you mention requires a medium fire, only the soft enamels need to be placed in the cooler part of the kiln. Aufsetzweis, especially if uncolored, needs to be fired hard. If dusted color chips off, it is because it is too thick in spots for the glaze to hold. Sometimes it will hold for one or two fires but will chip in the last. We think this is due to the last fire being lighter. Grounding oil can be thinned with turpentine so as to make a thinner coat of paint which will be less likely to chip.

N. E. A.—Aufsetzweis and raised paste can be fired repeatedly but if the succeeding fires be lighter than the first, there is a chance of chipping, it is always well to fire them as few times as possible.

M. O. Y.—Tinting with powder color is never as satisfactory as with tube color, for some reason it always seems more grainy. Mix the powder with fat oil to the consistency of tube color or a little thinner, then thin with oil of lavender until it goes on without feeling tacky, use pad or brush all over without stopping to finish any one spot, going repeatedly over the surface until it is all an even tint.

Cotton wool on the end of a stick is best for cleaning out a design which is overrun by tinting or dusting.

Silver is most satisfactory when mixed with a little gold, this prevents tarnishing. Use more gold than silver, say three parts gold to one of silver,

make tests to find just the shade you wish. The more gold you use the greener the mixture.

S. A. G.—There are many narrow borders in various back numbers of KERAMIC STUDIO suitable for table-ware, we will give a page of such borders soon. A narrow edge pattern is more elegant than an elaborate design, although the latter is quite allowable for desert service. Bread and butter plates which remain throughout a meal, present always a good opportunity for unique decoration.

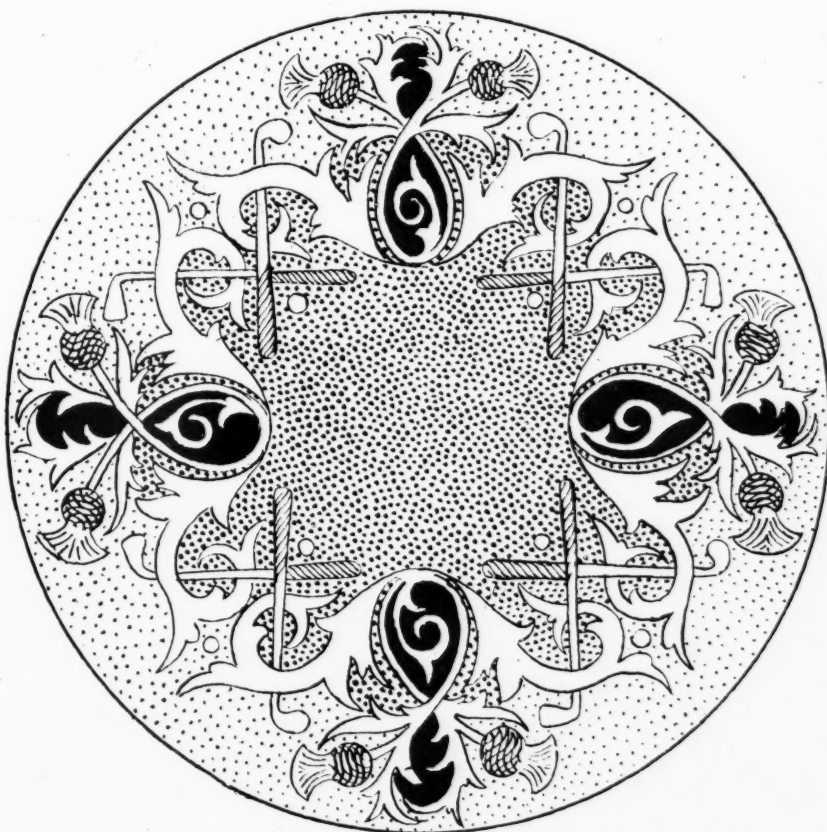
P. N. O.—A plain narrow gold frame without ornament, having a loop with which to hang the miniature is always more elegant than a more elaborate design. The oval crystal must be procured from someone who deals in lenses, such as an optician, they can be ordered through jewelry stores but that costs more.

A. B. S.—You will find a needle fixed into the end of a stick very useful for removing dust and superfluous color before firing, or in ivory miniature. After firing dust can only be removed by a sharp steel point, this will take with it a small particle of glaze but if carefully painted over will not show except in a certain light. Press the steel point straight into the spot of dust until it chips out.

K. MCC.—All powder colors should be sifted through bolting cloth or fine copper gauze before dusting. They are ground enough for painting and sufficiently fluxed except for delicate tinting, in which case add one-third flux if you wish a high glaze.

Mrs. P. I. B.—To use a pen with paste, first mix the dry powder with one-eighth sugar and dilute with water, rubbing it until it is quite smooth. This will make a fine even line which is particularly attractive for fine lines in a monogram or for a fine outline in the conventional designs.

A. K. M.—For the cups in yellow brown luster which came out orange in streaks we would suggest using either iridescent rose or purple first, giving a second coat to make even if necessary and then going over with dark green or yellow; the first mentioned colors, being semi-opaque, will hide the spots and going over with dark green, letting the color run thick and thin will give the whole an iridescence which will give the effect of intentional variation in colors. The lustre can be taken off with aqua regia or hydrofluoric acid on a stick; the former is the better as it does not remove glaze.



F. Browne
1900

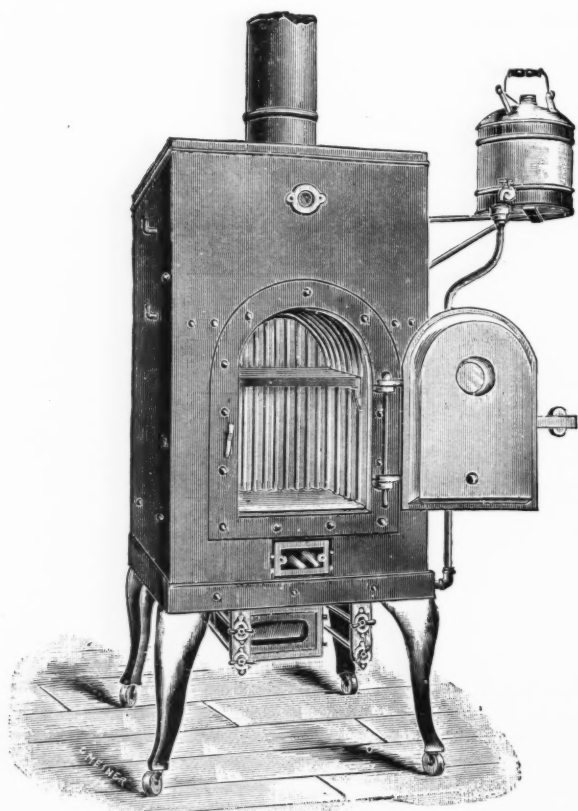
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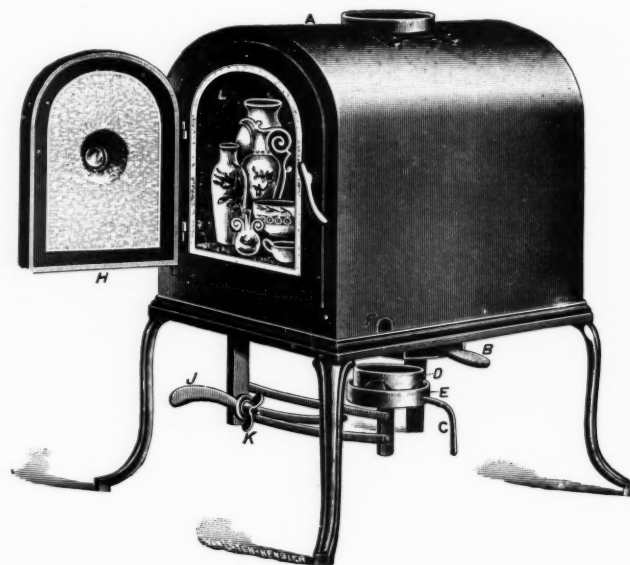
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